

MCGILL DAILY CULTURE

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Digging the planets since 1911

THURSDAY, NOVEMBER 17, 1994

WITH THE RELEASE of their second album, *Blowout Comb*, Digable Planets were in town last week for a promotional tour. As usual the DPs present us with a refreshing vibe unique and always funky. *Blowout Comb* reminds us that hip hop can and should go in various directions as it re-invents itself. Ladybug (Mecca) of Digable Planets spoke with Mebrat B. Beyene about the album's release, hip hop, and the worldwide black movement.



DAILY PHOTO BY RONALD CASSEUS

The Daily talks to **Ladybug** of the Digable Planets

Daily: I wanted to ask about the album cover, the booklet that came with the album and what you were trying to get across with that because it comes in the form of a journal...

Ladybug: It's actually taken from the Black Panther Party newspaper. It's really just about self love that is needed in the community and if you've read this...a lot of the writers around the US are young, they're mostly high schoolers.

How did you hook up with these contributors?

These are actually fans who had written to the fan club and we had asked them to write for this. In the Black Panther paper they also had advertisements for different shows, local panther groups, so we used that style just to give a little bit of information.

There is a lot of reference to the "comrades", now it makes

sense since it's modeled after the Black Panthers but here, for example, it reads "the album is a must for the masses and required reading for the movement's cadres". What is the Digable planet movement? There is no Digable Planet movement as such. There's just a movement, period, for Black people worldwide. The need for raising the standard of living for Black people. We just came back from Brazil and the situation there is damn near apartheid.

In addition, people just don't realize how many black people there are in Brazil.

Yeah, actually...the Bahia is the second largest black population outside of Africa. But they have this myth in Brazil of racial harmony, no discrimination, which is so untrue. My family is from Brazil, so I knew that before we had gone down there but I had met a lot of really special people, especially women. There is this group called Galedeas which is a black women's institute in Sao

Paulo that is incredible. As well, the rap movement there in Sao Paulo is very large. They have their own YO! MTV Raps, Brazil with their own hosts.

But does it take the form of imitating American hip hop?

It does. Nowadays, it's changing because of YO! M T V Raps they get a lot more American videos but if you look at their album covers it's very early and resembles American albums from back in the 80's. Most of the groups, I found, are politically conscious like this group called Haciasnas - which is 4 black men from Sao Paulo that just attack the government. There it's different because you get arrested a lot for doing shows. Sao Paulo is where a lot of the consciousness movements are beginning.

How were you received by the hip hop crowd there?

Well, we did a jazz festival, which was a cigarette free. It was ironic that it cost 60 brr. which is like \$70 to go to the show so it was really exclusive to elites. But there's a lot of young people there and they knew of Digable Planets and of our first work so we had to do a lot of things from the old album, a few things from the new. We were received well. We did two shows with James Brown, and two shows with US3 and Jazzmatazz. It was well received but unfortunately, our

friends like the Haciasnas, people who are straight up rap lovers couldn't afford to go to the show.

Since we have been talking about a "worldwide movement" for black people and trying to raise awareness about the situation of blacks in North America, how do you see the role of hip hop in getting messages across?

Hip hop is a culture, rap music is a music within that culture. I don't really see music as being a key element in fighting oppression because it's been done. Gil Scott spoke about a lot of things, Elena Brown made a record. There's so many groups like Public Enemy that had "messages"

CONTINUED ON PAGE 4



SOMEDAY

by Drew Hayden Taylor
directed by Larry Lewis

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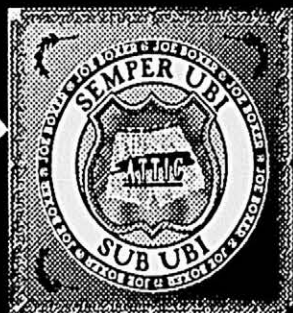
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COMMENT

Perpetuating denial of sexual violence

Ask your male friends how many of them know a man who has been raped? Now ask one of your female friends the same question. Chances are she will have heard more than one story of sexual violence. Almost all of our women friends have histories of sexual assault.

And yet the subject of sexual assault has almost become passé. We have our Walk-Safe service, what more do we need? But why can't women walk home at night, have sex, go on dates, and live our lives without fear?

There is a disturbing philosophy permeating our whole society which emphasises bandages rather than cures. And when it comes to the subject of violence against women, our legal system is in an appalling state of denial.

The reality of sexual violence has not gone away. Studies done at the University of Alabama show that young men are more turned on by women with a look of fear on their face than women experiencing pleasure. Another study found that a majority of men would rape if they knew they could get away with it.

Yet even in the face of this prevailing attitude, the norms and rules of our society are still trying to pretend it doesn't exist. Reinforcing the fallacy that sexual violence can be excused are the views of self-proclaimed "feminist" Camille Paglia, who insists that date rape doesn't really exist.

For some years now the legal system has also been sending a clear message to would-be assailants and victims. Two court cases have already ruled that if you are drunk, and you rape, you are not responsible. Yet if a woman is drunk while she is raped, the legal system considers her responsible for the sexual violence inflicted upon her.

If you are drunk, you are still responsible for drunk driving. If you were drunk and were to stab somebody, chances are you would still be held accountable. Why is drunkenness only a defence for assailants when violence against women is involved?

As if that weren't disgusting enough, now jealousy has become another prime strategy for avoiding a murder charge. In the US, Kenneth Peacock killed his wife after finding her in bed with another man. Judge Robert K. Hill sentenced him to only 18 months in jail. He stated, "I seriously wonder how many married men - married five, four years - would have the strength to walk away without inflicting some corporal punishment."

The legal system is perpetuating this trend of increased sexual violence. Rulings are now articulating a more sophisticated defense system for men who commit these crimes. And in the midst of this assault on women, legal systems in North America are setting precedents which serve to reinforce, not correct, this problem. We will probably never know how many women, who live in fear of their drunken partner's violence, will now never come forward for help.

Josée Johnston, Jeanna Steele, Melanie Newton and Robin Perelle

LETTERS

Jane Goodall's message of hope

To the Daily,

Last Wednesday's issue (Nov. 7) covered a lot: the fuss over a graphic erection; Canada's apathy to the abhorrent human rights violations in East Timor; and a chimp expert, environmentalist and enlightened woman Jane Goodall.

I would particularly like to commend Martin Horak for his Goodall article; it was very good. I too was at the talk and I think that Horak really managed to convey the essence of Goodall's message, and its power to inspire, in a well written article. I particularly liked his appeal to us students to not just think about environmental issues but to take action. The article ended with a message of hope, that even though the environmental crisis and the current world situation can easily lead one to despondency and nihilistic thinking, Jane Goodall's idea of reaching out to small school children to teach them about the problems and alternatives and encourage others to take action, can be inspiring and allow individuals to feel, and maybe even believe, that we are going to make it after all.

We all have to somehow find optimism in a fetid world that pre-

cipitates and belches facts and situations which strongly causes many people to conclude that, "we're fucked!" Jane Goodall is a refreshing dose of inspiration which boosts that internal quest for optimism.

Overall Daily, a good issue. Well done. Keep it up (no pun intended).

Brian Sarwer-Fonder
Graduate Studies and Research
Environmental Sciences

Jews neither aggressors nor visitors

To the Daily,

I would like to respond to two letters challenging my points. Firstly, what I am disgusted by are the lies in the Daily whose sole purpose is to promote hate of the state of Israel. Such quotes include "The only things that Israel built in the territories are jails" and "Jews trained dogs to chase Arabs off the beaches of Jerusalem". (Appeared in the Daily last April in an editorial.) These anti-Semitic lies have no place in a school newspaper. These statements are not only offensive to Jews but make Palestinians' legitimate concerns seem less credible.

In the letter on Wednesday it claimed that the Arabs attacked Is-

rael in 1948 for defensive reasons. Before the war Jewish leaders expressed that they wanted to live in peace with their Arab neighbours. Arab leaders on the other hand did not. Arab League Secretary-General Azzam Pasha said in 1948, "This will be a war of extermination and momentous massacre which will be spoken like the Mongolian massacres and Crusades." Haj Amin al Husseini, Mufti of Jerusalem said in 1948, "I declare a holy war, my Muslim brothers! Murder the Jews! Murder them all!" These statements do not reflect Arab desires to control the Irgun or Stern Gang but rather the destruction of Israel and Jews.

In the letter on Thursday, it referred to Jews as visitors to Palestine. Jews had control of the region before 70 C.E when they were expelled. This is 400 years before you can trace your family. Even after the expulsion, Jews did continue to remain in the region for the last 2000 years while Jews all over the diaspora maintained the claim to their homeland. Thus, the Jews were not visitors to Palestine. They were there long before the word Palestinian even existed.

Andrew Bloom
Management U2



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...LETTERS

How to send Skoke a clear message

To the Daily:

Congratulations on your editorial of November 10 on Roseanne Skoke's quest to turn the clock back a few generations. It is extremely dangerous when our governing party counts as one of its MPs someone who has such a blatant desire to establish government-mandated sexual and religious conformity. Bringing these dangerous trends to light is one of the most crucial functions of any newspaper, and is especially vital for a campus journal like *The Daily*.

The only thing that was lacking was some information on how people who are equally frustrated with Skoke's attitude can make their voices heard. Anyone can write to

Roseanne Skoke, Jean Chrétien, or any MP without having to pay postage. Everyone who writes even a short note (They do add up in a country of 27 million people) contributes sends a message to any government that wants to stay in power.

Just take a few minutes, put something in an envelope, and address it to:

Jean Chrétien
(or Roseanne Skoke, or your own MP)
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Sincerely,
Nick Benedict
VP-External
U3 History

What, you think this paper got in your hands by like magic or something? Do you? Do you? Don't be naive. Don't be a fool. There's a staff meeting. 5 PM. Sharp. U-B03. We don't fuck around. This time, it's the real thing. Show up. Make a difference. Wear a tie. Bring a friend.

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MCGILL DAILY CULTURE

Welcome and Bienvenue au Cabaret

BY MATTHEW BIRTHDAY
BOY PATERSON

It seems fitting that, in this year of World War II anniversaries, Players' Theater would put on a musical about pre-war Nazi Germany. It was a time of decadence, night-life that never ended, cabarets of dancing girls, and love. There was turmoil, radicalism, and prejudice.

The story is set around The Kit Kat Klub, a sleazy Berlin night club full of booze and prostitution. Clifford Bradshaw (Philip Pace) finds himself in love with a British expatriate nightclub dancer, Sally Bowles (Katherine Rother). What follows are tangles of love, sex, glitz, and Nazi politics.

One walks into the theatre to find a nightclub, complete with waiters, skimpily clad waitresses, and an energetic young patron. The waiters and waitresses will serve you beer and try to take you home with them.

While the interactive-theatre idea was novel, meaning to put the audience into a festive mood, the atmosphere was unfortunately lacking. There was no loud, jazzy music playing and although the waiters, waitresses, and the beautiful patron tried to hype up the audience, it did not seem to work.

According to director Robert Cohen, Cabaret is a very difficult script to work with. This was evident in the first act. The scenes were choppy and lacked cohesion. The Kit Kat did not seem to be a grand place of gayety. It lacked the glitz and pomp one would expect from a cabaret. The Master of Ceremonies (Luke Hutton) was meant to provide comic relief. Unfortunately, Hutton's humour was forced, and unbelievable. He was not the centre of entertainment he was meant to be.

Without much humour the first act seemed to drag on. The political aspect of the musical was not well developed. Nazi patriot-

ism was clumsily and hurriedly introduced. There was no apparent evolution of the horrible politics which were about to rule Germany.

One positive aspect throughout the show was the realistic, entertaining, but ill-fated love affair that developed between Herr Schultz and Fraulein Schneider. Jessi Baden played Fraulein Schneider, and David Mills was very good in the role of Herr Schultz, a quirky and humorous aging Jewish shopkeeper. The pair's acting was strong and added dimension to the show. They were funny when the occasion arose and soulfully serious at the end.

worth going to see. There is some good acting, the second act provides a good finale, and the music and orchestration is superb. Besides, where else will you be served "drinks" for \$2, be propositioned by the waiters and waitress, and still feel you are doing something cultural, rather than immoral.

Cabaret runs at Players' Theater November 15-19, 22-26 at 20h, with drinks served from 19h30. Tickets are \$12/\$6 students. For reservations and information call 398-6813.

DAILY PHOTO BY LAINA SCOLNICK



Master of Ceremonies, Luke Hutton, welcomes you to the Cabaret

The second act, a vast improvement over the first one, was more cohesive and flowing. Political turmoil increased and the actors seemed to come alive. The Cabaret was full of energetic dancing and singing, fully complemented by the lively cabaret band.

What would a cabaret be without a live jazz orchestra? The Kit Kat Klub had a great one. Consisting of third and fourth year McGill Music students, the band played music with the enthusiasm and the glitz one would expect from a swing nightclub. It was very entertaining.

Overall Cabaret is probably

Daily: How would you characterize your style of film-making?

Shbib: I'm sort of like a guerilla filmmaker. I don't wait for my films to be fined out. I just write, and get the story, somehow, together, then I go there and shoot it. I sort of do the opposite of other people who wait for four years before a movie gets done and then they make these films that are totally controlled by other people.

There is a risque element in your work, aspects of "Draghoulah" that a normal studio wouldn't touch, and there is a certain attractiveness to this new lease on originality

There's *Interview with a Vampire* coming out, and that's pretty much a film about homosexuality, but their billing it simply as Tom Cruise going into "no-man's land". Its the way Americans do things. When they deal with a risque topic, they tend to completely subvert the issues.

At the end of the summer, you were working on something called "The Mule and the Emerald"

We've finished shooting - we're editing now.

*Bashar Shbib has been causing a stir in Canadian cultural circles ever since his first feature, *Memoirs*, appeared in 1981.*

Whether for his antics, his perspectives, or his outrageous films, Shbib has achieved a notorious reputation. He has produced

*eleven feature films, including *Julia Has Two Lovers*, *Lyla Love*, *Crack Me Up*, and *Ride Men*. His latest film, *Draghoulah*, is a riotous revision of the Hollywood *Dracula* tradition, and*

has put him right back in the spotlight.

How long does that take?

In my films, or in normal films? Well, give me your world, which I understand is quite a bit different from any other.

The idea is that you save money by saving time, you save time by saving quality. You save quality by not writing a script. You get a film out. Even if it's not good, and not a lot of people are going to see it, the idea is to make sure that the film gets out so that the ideas you had somehow get accessed. People are going to want a mediocre product, and that's my product. I've been thinking over the last couple years that with the coming explosion of TV channels. Those hundreds of channels are going to want material, and that material will come more and more from less expensive sources. You end up zooming in on a certain product and a certain audience. That will happen.

So you're optimistic about the ultimate success of

your films?
Absolutely. Very optimistic. But just in terms of quality, do you really believe that you are

making mediocre films

No. I mean... *Draghoulah* has had... the worst of reviews and the best of reviews. If you go in there expecting a serious *Dracula* film, then don't go! You have to go in there with an open mind — this is different than anything that's been done on *Dracula*. Leave some funds for the "little guys" **So, tell me about stripping naked at the Festival of Festivals.**

Well, this film [*Draghoulah*] had Telefilm Canada involved with it. Its been three in a row, now - funding has been coming my way ever since the Liberals took power in Ottawa. Before that, for eight years, I didn't get a penny. That's what I was protesting at the Festival of Festivals. The Conservatives had been giving all of the money to five large Canadian film companies, and leaving no money for the little guys... [T]he government should be fertilizing all of the young filmmakers. This



An afternoon with Ba



The Daily talks to the Ladybug

by Mebrat B. Beyene

CONTINUED FROM PAGE 1

in their music but it was almost overlooked as it was consumed by middle class white folks.

Daily: How would you define hip hop? Is it even possible to do that? I ask because people always wonder if hip hop can just be a black thing.

Ladybug: It's a black thing, its 360 degrees of blackness. You see, white people, whether they've grown up in an urban area or grew up in the suburbs (all white neighbourhoods) have always been extremely fascinated with blackness, so it's not unusual. I'll probably be better able to answer that question when I get older, ten years from now [smiles] and I'll call you and say "I got the answer to that question!"

What about women in hip hop? I know for myself, as a hip hop fan I have to try to come to terms with my loyalty to hip

hop but then ask myself how I could support it when a disturbing number of men and women seem to insult me as a woman.

I know what you mean. See, the thing is that...the women that you see on television and the men that you see exploiting them are people that aren't aware of their oppression and they aren't aware of the injustices and the problems they are causing for people. But it doesn't begin there, you see. I've met women who are in videos, that want to be [professional] dancers but don't realize that showing your breasts and stuff isn't going to get you anywhere. So I think women just have to create images that counter that. We have to keep doing that in the things that we say, the way that we dress. We have to realize that we've been taught that we're not subjects, we're objects so we give in to that.

Is the situation of images about women a daily concern for you and how do you try to counter those negative images?

I counter it by my everyday actions and thoughts, especially when I speak to women and young girls who really look up to Ladybug.

Have you spoken to a lot of girls who respect you as an alternative image to the popular image of women?

I don't think they knew that at first. It's kind of like my friend's mother who says, "...come on down, these kids want to meet you..." and so on. I just start talking about rap music and hip hop and you have kids, boys that can recite a Snoop Doggy Dog song and not even understand what it is they are saying. There are kids who are five years old that know his lines and know what a "gat" is. Right now I am not ready to speak. I would like to speak maybe on a lecture tour but I'm not ready. I'm twenty-one and I've got mad information that I'm taking in; bell [hooks] and too many others.

Let's talk about the political aspects of the album. The album has dedications to Geronimo Pratt, for example and other political prisoners of conscience in America. How did you reach the level of wanting to dedicate the album to them?

I first heard of Geronimo Pratt through people in Brooklyn. Brooklyn has a lot of organizations and groups like New African People's Organization and there are posters and always a lot of rallies, especially in L.A. I bought a lot of old Black Panther newspapers from a store in this area and looked through those and learned about different peo-

ple. It's incredible. For example, instead of saying that there are political prisoners they would say they were kidnapped by fascists pigs and so on. It was really shocking to know he's been in jail for twenty-four years and there are many other people who are still wrongfully imprisoned who didn't have great lawyers to beat trumped up charges. It was also interesting to compare it with what we had heard when we were young. The media, of course, creates all this bullshit about the Black Panther Party that they murder people in the community and steal from the community and as you get older the contradictions and truths become clear.

How were you hoping to raise awareness about these issues? You do have the album cover which people can read through but are you also talking with people?

When we can we attend different meetings. The group, NAPAL is an organization that I'm trying to find out about by asking people around town. There's also a sisterhood group that I'm trying to become a part of but with touring and recording...we are getting involved a lot more outside the music because as I said, music can't really cause any real change.

Except maybe to get that initial idea in people's heads.

Yeah, the jewels in people's ears. Few people will actually read through all this and maybe their parents will be able to say, "yeah, I know about this". Of course, it's then up to them to explore more than what we've presented. A lot of people are afraid of the truth, COINTELPRO, for example, is an illegal group founded by Ronald Reagan when he was governor of California that implanted so much fear within the Panther Party. You didn't know who would be arrested next.

I would like to ask about the musical direction of this album? What do you see as the major difference between your first album and Blowout Comb?

The only major difference was that there is a lot more live instrumentation, live songs with no samples. But again, it's just an extension of the first album. The first single, "9th Wonder" is completely live. We chose to take a more funk influenced sound but not only that—we tried to create an atmosphere that would take you to a new area.

The album made me realize that a lot of hip hop is the same sounds the same samples. It was a nice change, you pulled it off well. Yeah. Thanks man.

by Eric Pietersma

ashar Shbib

will create a crop that is healthy and productive.

One of things that has been great about growing up in the eighties has been seeing the development of a vibrant Canadian music scene, a scene that is both original and successful. Do you think that this has been a result of a quota system for radio stations, a system that has produced a market which in turn allows for a creative surge?

Film would definitely benefit if there was a quota system. Flora MacDonald was fired for an attempt to bring in this kind of a system in Canadian theatres. She tabled the legislation, but Valente [President of the Motion Picture Association of America] heard about it. He was buddies with Reagan, called him, Reagan then got in touch with Mulroney... [and he] fired her. There's a book called "Canadian Dreams, American Control" [by Pendakur Manjunath] that describes this kind of pattern in Canadian culture. I think that Canada should have a quota system, enforcing a twenty to thirty percent Canadian content. You spent seven years in L.A. You had moved there to escape the lack of funding

from Telefilm, but then recently you returned. Why? Mainly for personal reasons. mean, I have never made films for a Canadian audience. I find the Canadian audience very conservative, and it's a market that is very difficult to penetrate. The people who run the theatres and the markets are pretty much closed - there are certain people that they like and they are the ones they will allow into the theatres. I don't make films that are Genie award nomination type of films. I don't make films about lost Dads, and don't make films about Catholic priests. I want to make entertainment. I want people to sit and smile through my movies. **But is the audience to be challenged?**

Well, challenged... maybe more worried about what they see. mean, [they should ask] what is he saying, where is he going with it? This is what I want to produce But I am not an artist. **In an interview with Geoff Pevere [Globe and Mail: April 16, 1994] you said, and I quote: "I want to make films that at the same time entertain but also have a raison d'être, have a meaning."**

Well, I haven't really determined

who I am yet. I know my limits, I know what I love, who I love. I know where I come from, and mainly I can easily watch the world, and that is the thing about making films, being able to observe. I'm a punk film-maker. You see, I'm not making formula films. [My] narratives are confused and people, in watching my films, don't really have a parallel to construct. Brecht brought in the notion of the fourth wall, and the audience as the fourth wall. But in my films the fourth wall is me. If you can understand the other three walls and fit me in... you will like my films. And as time goes by, as I make more films, you will get to know me, and you will recognise the fourth wall. **What is the ultimate relation between your art and the film industry? Do you want to be forever making these small films?**

No, I definitely want to get much larger. **Do you think your sort of work can change the industry?**

No, there will be no change, just a gradual fragmentation of the medium. I think we will have very few good films, more video, and an emergence of an interactive medium.

DAILY PHOTO BY DAVID RYHER



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ASTRA LECTURES IN ETHICS

Mr. Peter Dalglish

First Executive Secretary of Youth Service Canada
Founder & formerly Executive Director,
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events

- Solidarity with Cuba Rally. Nov. 18. 1pm-Protest in front of the US consulate at the corner of St. Alexandre and René Lévesque. Other activities at 3pm. Info.526-5792
- Need holiday gifts? Lots of books at great prices! The Latin American Awareness Group is holding a booksale Nov. 21-25 from 9-5, (from 9-2 on Nov. 25) Shatner 107-108. Up to 90% off cover prices.
- The McGill Organic Food Co-op orders organic produce and dry goods every Monday between 12:30 and 6:30pm in the PIRG office (rm 505 Eaton). Newcomers welcome! Info. 398-7432
- The Women's Union will be holding a poster activism awareness campaign meeting on Mon. Nov. 21 at 6pm in the women's union, Shatner rm.423. Bring your ideas for how to fight sexism, racism, homophobia, ableism and religious discrimination through posters!
- John Bern will speak on Indigenous self-government and Australian nationalism: toward the republic of difference. Friday Nov. 18 12:30-2pm on the 24th floor of 2020 University.
- The Anthropology Department presents Frank Thomas from the University of Hawaii, speaking on "Gilbert Islands Prehistory: An Emerging Picture". Monday, Nov. 28, 12:30-2:30 in Lea. 720.
- McGill Christian Fellowship will be having a potluck tomorrow at 5:30 in Shatner Caf. Before the Bible study. All Welcome. Info.288-9741
- Thrift Shop every Monday 10-4pm at the Erskine and American United Church Sherbrooke and Crescent. Donations welcome.
- Internet! The student electronic communications collective (SECC) is a new student group that meets every Tuesday in Arts 350 @ 19:00 to discuss electronic communications, the Internet, privacy and access issues here at McGill. We're also setting up a Virtual Union Building. Come get involved!
- Back by popular demand! Trend sexxxers and A Silver Lining, two videos by Ribb'in Pride Productions, will be presented Free! at Loonie's 4575 St. Laurent corner Rachel, on Nov. 30 at 8pm.
- McGill Players' Theatre presents "Cabaret" the Kander and Ebb musical. Running from Nov. 15-26 at Players' Theatre, 3480 McTavish 3rd floor. Come to the cabaret! Reservations 398-6813
- Social work students for justice are holding a public forum against the proposed Axworthy reforms. The forum will include guest speakers from McGill's School of Social Work and the Canadian Federation of Students followed by a strategy session. Wed. Nov. 23 6-8pm in Rm.104 of Wilson Hall, McGill University. Info. 848-0058 or 487-9465

CONTINUED ON PAGE 8

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THURSDAY, NOVEMBER 17, 1994

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

McGill Students & Staff (with valid ID): \$4.00 per day, 4 or more consecutive days, \$3.50 per day (\$14.00 per week). **General Public:** \$5.00 per day, or \$4.25 per day for 4 or more consecutive days (\$17.00 per week). Extra charges may apply, and prices do not include applicable GST (7%) or PST (6.5%). For more information, please visit our office in person or call 398-6790 - WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.

PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - HOUSING

Woman wants to share her apt. with same on Peel St. \$275. 843-8771.

Better place to live? Outremont sunny room close to transportation (15 min. to McGill) + good cheap ethnic food. Occupancy now or Jan. '95. \$300/mon. all included. 279-8724. Female non-smoker preferred.

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Occupational Therapy Student female needs place for January. If interested in a roommate for a month please call 284-5728.

2 - MOVERS/STORAGE

Moving/Storage

Closed van or truck. Local and long distance. Ott-Tor-Van-NY-Fla. 7 days 24 hours. Low rates. Steve 735-8148.

3 - HELP WANTED

Phys. Ed. Students Attention Fitness assistant to supervise weight room in downtown club. Must be bilingual with experience. Call Susan Durrell at 845-2233.

Christmas Gift Wrappers - Creative individuals, locations -- Toronto, North York, Mississauga, Hamilton. Managers to \$8.10/hour + bonuses. Wrappers to \$7.00/hour. Wages increase with hours worked. Full/Part time, December 1-24. 416-538-8588.

5 - TYPING SERVICES

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12 - PERSONAL

LYSA - Summertime magic on Mt. Tolmie continues to haunt my psyche and soul. Lost your address - need to communicate. Call or write - or perchance to dream? - TR.

13 - LESSONS/COURSES

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La Langathèque. Exchange your English for any language of your choice. Special fee for students: \$35. For more info call 597-0680.

14 - NOTICES

As a full-time student, you are a member of the Quebec Public Interest Research Group (QPIRG) at McGill. If you wish to relinquish your membership in this organization and claim your \$3 refund, come to Eaton, 505, 9:30-17:00, November 7-22.

McGill Nightline is an information, listening and referral service. Open 6pm-3am. 398-6246.

LBM discussion grps. Wed. 5:30 Bi-Group Shalner 423. Thurs. 7PM women's grp. Shalner 423. Fri. coming-out 5:30 & General 7PM, 3521 University.

15 - VOLUNTEERS

Need experience with babies & pre-schoolers or with multiculturalism? Volunteers for Parenthèse, a group for mothers and their young children. Tues. or Thurs. (1:30 - 4:30 pm) at CLSC Metro. Info: Cyndy Spielberg. 934-0354.

THE FINAL ISSUE OF THE FALL SEMESTER WILL BE PUBLISHED ON DECEMBER 7TH, 1994. BOOK YOUR AD TODAY BY CALLING BORIS OR LETTY AT 398-6790.



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SPECIALS**

Daily Publications Society Board of Directors Meeting

Thursday Nov. 17, 1994,

7:00 PM

Shatner B-07

Open Meeting for Members
from 7:30-8:00 PM.



If you'd like a booklet about Jack Daniel's Whiskey, write us here in Lynchburg, Tennessee 37532, U.S.A.

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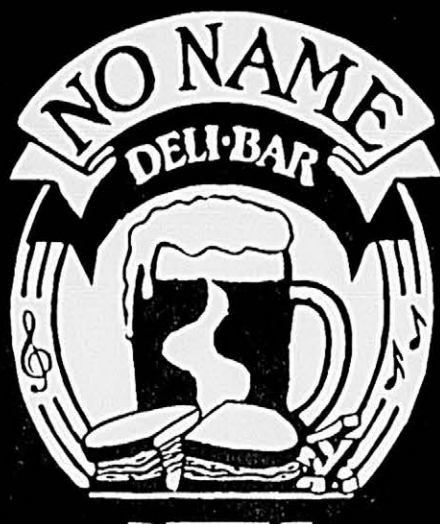
Grandmother.

"Twins!"

events events events events

CONTINUED FROM PAGE 6

- Live Performance called Creation & Birth (part of the 500 hrs. Art exhibit) at 460 St. Catherine's W. 6th floor, turn right 2x at the elevator. Monday Nov. 21, 7pm. FREE! Beer \$2.50.
- SSMU meeting today at 6pm Rm. B09/10 of Shatner.
- WUSC McGill will hold a meeting tonight at 6pm in Rm. 428 of the Union Bldg to work on the upcoming symposium. 284-0609 for info. Everyone welcome.
- Women's Health-discussion at the Women's Union. Every Monday at 5pm in Rm. 423 of Shatner. All women, their ideas and home-baked goods welcome.
- Improv Night presented by the Unitarian Church of Montréal. Friday, Nov. 25 at 7pm. info call 935-1522.
- McGill Forum National presents Claude Brochu speaking on "Labour Strife in Professional Sports". Wed, Nov 23 at 12:30. Moot Court, Faculty of Law, 3644 Peel.
- Health Services and Peer Education present a World AIDS Day Event. Ben, a person living with AIDS, will speak about his experiences-community groups concerned with HIV and AIDS will be in attendance. Info, games, prizes. Dec. 1 from 10am-3pm. Rm 107/108 Shatner.
- Dept. of Hispanic Studies will conduct an information session for students interested in exchanges with Spanish-speaking Universities (Universidad de Salamanca and Universidad Nacional Autonoma de Mexico and Universidad de las Americas) Nov 22 at 1pm. Bronfman Bldg, Rm. 655.
- Project Zora is holding a benefit dance starting at 9pm Nov 26 at Thompson House, 3650 McTavish. Music, dance and snack included. Tickets (\$15 and \$10) available at entrance. Profits to the development of a program to help women victims of the war in Croatia and Bosnia-Herzegovina.
- McGill Taiwanese Students' Association presents its first Language Exchange Social. Nov. 19 at 7pm at Thompson House. All participants are welcome for chat. Info 284-3482
- Indian Progressive Study Group organizes an open discussion on "10 Years after Killing of Sikhs in India: What Has Changed?" Today at 6pm at Thompson House.



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